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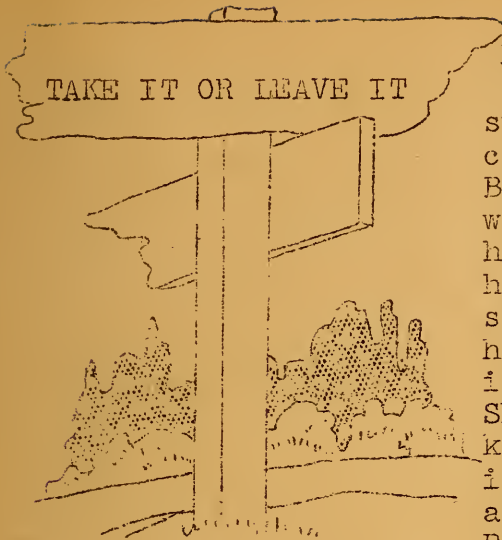
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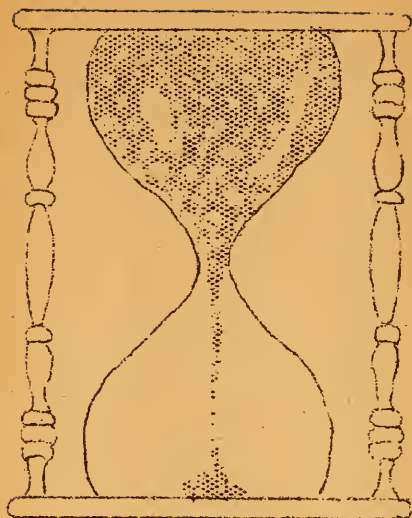
BEATITUDES OF A LEADER. To bring these ideas nearer home, substitute the word caller for leader. BLESSED is the leader who has not sought high places, but who has been drafted into service because of his ability and willingness to serve. BLESSED is the leader who knows where he is going, why he is going and how to get there. BLESSED is the leader who knows no discouragement, who presents

no alibi. BLESSED is the leader who knows how to lead without being dictatorial; true leaders are humble. BLESSED is the leader who seeks for the best for those he serves. BLESSED is the leader who leads for the good of the most concerned, and not for the personal gratification of his own ideas. BLESSED is the leader who develops leaders while leading. BLESSED is the leader who marches with the group, interprets correctly the signs on the pathway that leads to success. BLESSED is the leader who has his head in the clouds but his feet on the ground. BLESSED is the leader who considers leadership an opportunity for service.

(Author Unknown).

Sincerely

Ralph



ADVICE TO CALLERS

by

Ralph Page

"I'm going to be a square dance caller. How do I get started?" "A club that I belong to wants to have an evening of square dancin' tell me what to do." "This is a nice racket you've got brother, I think I'll get into it. Will you help me out?" "Must be wonderful to travel all over the country doing nothing but call square dances, tell me how you do it."

These remarks, with variations, are spoken to every well known caller in the country at least a dozen times a month. Everybody and his brother wants to get into the act, which in itself is a healthy sign, for the more callers there are, the more square dancers there will be, and the more dancers there are then the more work there'll be for us all.

Square dancing in the United States will grow and develop in exact ratio to the number of good callers and leaders there are in the country. We need hundreds of them. Unfortunately many folks believe the sole requisites for anyone to become a caller are a good memory, a

lot of nerve, a loud voice and the ability to carry a tune. They soon discover that it is not as simple as that and fall by the wayside and in their fall they take with them scores of potentially good square dancers.

The longer I stay in this business, the more firmly I am convinced that calling is a gift. You either have it or you do not have it. If you have the gift then there is no reason to get swelled headed over it, for it is a God-given talent and you had nothing to do with it. You may have the gift without realizing it, and if this is so you should listen to the urgings of experienced leaders and get into the profession at once. You may not have the gift but think that you do, and if this is so the sooner you realize it the better off you will be. It is a very special gift, for nowadays a good caller has to be more than a caller; he must be a good teacher as well.



Most people resent advice, especially the unasked for variety. Accordingly, the following ten commandments will probably be cast aside and as quickly forgotten as last year's weather. I set them up for myself years ago and have scrupulously tried to follow them from the very beginning. They have seen print twice: The Country Dancer and American Squares - but a lot of callers have been born since then and it is to this new crop that this article is di

rected. You old timers turn the page for you have better ones for yourself.

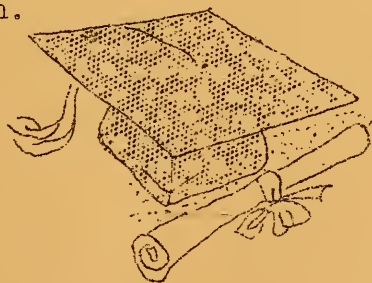
1. Don't drink on the job.
2. Be able to do the dances well yourself for the better dancer you are, the better caller you ought to be.
3. Don't allow your parties to degenerate into brawls.
4. Keep your temper. Smile, even if it kills you to do so.
5. Have patience. Remember that you too had to learn.
6. Don't call dances that are beyond the ability of most of your dancers. They are not the least bit interested in how much you know.
7. Don't talk too much. People came to dance, not to listen to you chant a mess of doggerel.
8. Admit a mistake. Laugh at it, and don't let it get your goat. Remember this: the person who never makes a mistake is a person who never does anything.
9. Practice. Practice. Practice.
10. Never be satisfied with just getting by.

Nowadays a caller is many things. Master of Ceremonies. Host. Music Director. Bouncer. Floor Manager, and above all Teacher. I was extremely fortunate in having a caller-uncle who steered me around many of the pitfalls in the road, and who had a sympathetic understanding of a novice's woes and tribulations. Some of the above rules are his.

It sounds like preaching, and it should not be necessary to have to say it; but it may be that the biggest obstacle in your path will be liquor. Never, under any circumstances take a drink when you are calling. What you do at home or away from dances is your own business; what you do while calling a dance is everyones

business. You will be told that you call twice as good when you are half drunk as you do when you are sober. Maybe you think so yourself, and if so, get it out of your head now, once and for ever. Actually your calling stinks. The reputation of being a drunken caller will cost you ten times the number of jobs that you will get from it, so it doesn't make sense.

At first, get a group of your friends--just enough for one set, and go to work with them. They will praise you of course, being your friends, and a little praise in the beginning is wonderful medicine. Whenever anybody suggests a square dance, that is your cue to step forward and say, "Sure, I can call a couple" From there on you are on your own. Take any job offered. Church socials, club or lodge meetings, kitchen junkets, private parties, anywhere at all, up to the limit of your ability, for fun money or marbles. You will learn more from a year of such experience, and by making mistakes than from all the learned treatises you could read in a month.



There are many places now where a young caller may take "courses in calling". Go to as many as you can afford; they all help. No one instructor knows it all, but you can learn much from them. Talking with and listening to other callers at these schools will give you a wealth of ideas too, maybe more than the instructor can give you, for he's only a human being and cannot be expected to pound into your head all the things necessary for you to know.

If you have the courage to get up in one of these classes and "call for criticism" than you have passed the first test. How you react to honest criticism will be another test. Remember the old adage "Many are called but few are chosen."

Call the dances to yourself during the day. Take the kings and queens from a pack of playing cards and use them in working out the figures of the dance. I have called square dances more years than I care to remember, and I still call them to myself every day. If possible call the dances out loud--you'll be surprised at the sound of your own voice! Make a tape recording of yourself and play it back. This will surprise you still more! Check yourself especially in the use of the words "partners" and "corners". It is one of the idiosyncrasies of the English language for both terms to sound alike when emerging from a loud speaker.

Don't be a copy cat. It is well enough to take another caller's changes and use them if you find them interesting. But that is far enough. Let the other fellow have his own rhymes and mannerisms. They are a part of his stock in trade, and belong to no one else --- I hope.

If you are lazy, or are jealous and envious of other people's success, then shun the idea of being a caller. There are more heart aches and disappointments in music than in any other profession on God's green earth. If you can't take them with a smile - no matter how rueful - and if you can't wish the other fellow good luck and mean it, then you have no place in it, and the sooner you get out the better for everyone, including yourself most of all. If you can't say something good about the other callers, don't say anything. Remember that other people are judging you.



Make out a tentative program for every party. You will find it a big help and it will enable you to avoid using the same type of figures in the changes of your quadrilles. Put your program where you can see it when calling and I don't mean to hold it in your hand. If you are using records, place them beside the record player in the order in which you want to use them. There's nothing that gets on a dancers nerves any more than to have to stand and wait while you paw through your record case locating the next tune.

Plan your program so there is something for every one - beginners as well as experts. Call a lot of old familiar dances; call some old ones with a new twist; call a few new ones. In other words, mix 'em up. Don't be a slave to the old, and don't be a slave to the new. Merits and faults are found in both. Don't think that you have to change every dance around so that the devil himself wouldn't recognize it; but if you must change a few of them, for goodness sake be kind enough to change the name as well. Why not? It isn't the same dance if you change figures around.

Few people realize that square dance calling has anything to do with music. A little thought on the matter will tell you differently. You are surrounded by music and are a vital cog of it. You must call the changes with the rhythm of the tune. You must pitch your voice to harmonize with the melody. The more you know about music the easier all this will be, and so much easier for the dancers to follow you. If you live in New England where they do a lot of contra dances, then you must give the calls ahead of the beat, and that really requires some sort of musical background.

My uncle used to say that it ought to be



required of every caller, before he ever calls one dance, to serve an apprenticeship of ten years as a square dancer. This length of time may be impractical nowadays---but if you can't do the dance yourself, how can you ever hope to unscramble a bunch of beginners when they have fouled up one of your pet calls?

Get a notebook and write down your dances exactly as you call them. List the names of the tunes that you like to have played for each figure. Make a duplicate copy to take on every job. Not to read your calls from, heaven forbid, but to check over between squares out back of the curtain. I have known several callers who keep a square dance diary. Every job is set down; the dances called and how each was received, etc. If you are of such a turn of mind it will help. At least it will be interesting reading sometime.



There is plenty of room at the top, as in everything else. There is also plenty of room part way up the ladder, for as yet the field is not overcrowded. Play fair on the way up. For there are rules in this game too. Above all don't be a chiseler, and don't cut prices. Don't try to please everybody, it can't be done; you will end up by pleasing no one. Do the best

you can on every job and you'll be able to go to sleep with a clear conscience. Some of this advice may be hard to take. That is true of almost all advice. Nothing has been sweetened--nothing has been given in rancor.

If your mind is set on being a square dance caller, and nothing that I have said has discouraged you, then here is my hand, and the wish of plenty of good fortune. Let nothing discourage you; neither the jeers of scatter-brained jitterbugs nor the "I told you so" of false friends. You will associate with interesting and intelligent people. You will bring happiness into the lives of men and women who, under the strain of modern day living have forgotten how to laugh. American folkways is something real and tangible, and you will be a bigger man for being a part of it. Keep it clean and leave it better than you found it.



Dance Listings. Club & Federation News. Record and Book Reviews. Pictures. All pertaining to Square & Folk Dance Activities in New England. \$1.50 per year.

CHARLIE BALDWIN, editor

1621 Hancock Street
Quincy 69, Massachusetts

Wondering about a birthday present for that New England square dancer, far away from home? Send him the NORTHERN JUNKET. Only \$2.00 for twelve issues. He'll thank you, and so will we.



FESTIVALS ARE GOOD FOR SQUARE DANCING

One of the many good features about square dancing, is the square and folk dance festival or the square dance festival. We, here in Connecticut know of no better way to build up the quality and morale of square dancing than by having a good festival.

To our University at Storrs goes the credit of sponsoring one of the finest square dance festivals held in the east. I believe that the Granges of the state were the first sponsors of the Storrs festival. Later it was taken over by the University and sponsored by them every year except during World War II when it was discontinued for the duration.

The first Storrs festival that I had the pleasure of calling for, was the one held in the summer of 1948. This festival, under the direction of Warren Schmidt, was one of the best in memory. These festivals are held on the large athletic field in the rear of the Armory and every inch of the field is utilized by the dancers. Between 150 and 200 sets.

In the early years of the festival community singing was held for the pleasure of the spectators before the dancing began. Then a concert was held and the band led the parade



of dancers around the field to the places where they were going to dance. This parade is a wonderful sight to see. All of the dancers are in costume and the colors show up beautifully under the lights. The festival is held on a Wednesday night and in case of rain it is held the following night. I don't know of its ever being cancelled entirely.

Then square dance festivals started up in other sections. The Massachusetts State College began having a festival each year at Amherst. This also is an outdoor affair and in case of rain is held in the baseball cage. One was held at the Regional School in Falls Village in the northwestern corner of Connecticut. This festival soon outgrew accommodations at the school and was moved to the Armory in Torrington. Then came the deluge, and every section of New England began holding festivals. These events always attracted a large crowd of people from everywhere, and in every place they were held. The numbers of spectators may have become a little smaller in recent years still they are very well attended. Perhaps the reason is - there are so many of them being held; nothing succeeds like success you know.

Not everyone realizes the benefits derived from a festival. First, we have the pleasure of dancing to other callers. We always try to have some of the leading callers in the east as well as some of the best of the local callers. This gives the dancers an opportunity to dance to different callers and to try different styles of dancing. It is fun to listen to the dancers discuss the callers after a festi-



val - some of the callers who believe they're "hot stuff" would get cooled off real quick-- if they could listen in on a dancers' talkathon right after a festival. Also a festival permits large numbers of people to dance together and there isn't anything that dancers like any better than to have a large crowd to dance with and a place big enough for them to comfortably.

Results from the Torrington are begining to show up. Torrington used to be a good city for square dances, but on account of rough disorderly crowds that were permitted to take over, square dancing sort of petered out. However last year the YMCA began holding square dances and are continuing them this year too, and this should be the start of good dancing in Torrington if handled right. This came about as a result of our festival.

It is especially important for square dance callers and square dancers to realize that these festivals are not promoted for the particular benefit of any one person, but for the square dancing public in general. All benefit - callers and dancers alike. So callers, dancers, and anyone connected with square dancing should give all assistance possible to the promotion of square dance festivals.

After one of our festivals has been held we always have many dancers come up to us and ask us to call some of the dances that they heard called at the festival. What better

proof could you want that festivals spread the doctrine of square dancing?

April 24 and 25, the Ninth Annual New England Folk Festival will be held in Worcester, Massachusetts. This festival isn't just for Massachusetts or Connecticut or for any other particular section of New England, but for the whole of New England. The program is well balanced and has something of interest for everyone. The committee in charge is willing to listen to suggestions from anyone. We have heard from many different sources what to do to keep square dancing on the high level that it has enjoyed the past few years; we have heard from leading callers and recreation specialists what to organize and what to do and how to do things to keep people interested in square dancing. But we believe that every caller in New England, every leader, every instructor, and anyone interested in square dancing should get in back of this festival and push as hard as they can to make this the best festival of them all.



Our square dance brothers in the west like to tell about what they do with festivals. Why not go them one better and make this Ninth Annual Festival the best of them all in the country. With just a little effort on the part of every one, this can and should be done. Just think what a festival it would be if every caller in New England made himself responsible for one set. What a crowd would be there, and I am sure that everyone would come away with something to make square dancing better. Hope to see you in Worcester April 24 and 25.

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FOLK DANCE CAMP REUNION

The old town hall rocked and everyone was happy and gay at the Second Annual Folk Dance Camp Reunion & Review Session held in Frances-town, N.H. Town Hall, Saturday, February 14th. As you would expect, since it was St Valentine's Day, the name tags were big red hearts and as soon as you registered you were asked to go over to one corner of the room and make your own heart under the kindly direction of Anna Sannella.

No one complained about a lack of dancing which began with an hour and a half of folk dances led by Ted Sannella, which reviewed many of the dances taught at the Maine and New Hampshire Folk Dance Camps last year. Followed then a similar length session on the contras - "Heirloom" and otherwise, taught by Ralph Page. This in turn was followed by a "request" session in which we did more reviewing of dances done in the first session of the day.

Time out for supper and the men moved in and set up long tables and arranged settees to accomodate us. The local Grange furnished the typical Saturday night New Hampshire style supper served country style and if you didn't get seconds, or thirds, or even fourths it was because you were too bashful to ask for food to

be passed to you. The announcement that there would be no dish washing committee was greeted with a loud cheer, though we did carry out our own individual dishes to the kitchen and helped take down the tables.

But we weren't idle for long and within a very few minutes after the floor was cleared we had an hour of folk dancing that was all dancing and no teaching - a chance for more reviewing, for most of the dances were what we'd done earlier in the day.



Dick Castner was in charge of the evening party and he put on an outstanding one that began at 7:45 and went until 11:15 without a let up or a let-down anywhere. Squares and contras alternated with folk dances and Hal Hayden, Ted Sannella, Dick Castner and Ralph Page did the calling for the squares and contras.

Seventy five former campers and a few of their friends were in full time attendance and ten other dance friends came in for the evening party.

Yes, we had a grand time and are already looking forward to the one next year. It was a trial, this holding the Reunion in a country town hall with outsiders putting on the supper and taking care of all preparations for same. It certainly gave us more chance to dance and review the dances which was what we came for in the first place and we think it should be done again, maybe in another Monadnock Region town for we like the idea of visiting around.

A dozen of the local school children were allowed to visit the afternoon and evening sessions. They were well behaved and kept as still as mice throughout and were rewarded by being shown a couple of the easier folk dances and at the party they joined in several times during the squares. Without a doubt the person who had the best time was young Laura, Ralph's 6 year old daughter. Bet she danced 10 miles and ran 20 more!



CONTRA DANCE WORKSHOP

It snowed. It rained. It hailed. It sleeted!! It lightened. It thundered. The wind blew!! A typical late winter notheaster, and all in all some of the foulest??? weather of the year failed to prevent our Contra Dance Workshop from being a howling success. If this be insanity - may I never become sane. More than 150 contra dancers filled the Scandia Hall in West Concord, N.H. to near capacity. They came from all six of the New England states, New York and New Jersey and also included one visitor from England ---- on his way to Vancouver and the guest of Mr & Mrs Edward Moody, Hollis, N.H.

Opening with the easy but different IOCA Reel, originated some years ago by Al Smith we went at once into Beaux of Albany and Sacket's Harbor and with that kind of an opening gambit it was easy to keep enthusiasm at a high pitch the rest of the day. Not in this order perhaps but we danced as well the following contras: Old Countryman's Reel, New Century Hornpipe, Banks of the Dee, the original version of Hulls Victory, that we liked so well we demanded and got an immediate repeat, The Good Girl, admirably presented by Harold Kearny of Farmington, Me. the original Portland Fancy taught by Emerson Lang of Danville, Vt. and ended with Money Musk.



Ted Sannella, Dick Castner and Charlie Baldwin called squares and Jack Kenyon rounded up four couples for a demonstration of the famous Loomis Lancers, and after supper he taught it to the whole group. We loved it and Jack did a superb job of teaching it.



A few went down town for supper; most of us brought our own picnic style lunch and went upstairs to eat it at the tables provided us by the manager of the hall who also made the coffee. We enjoyed the supper hour nearly as much as the dancing for it enabled us to visit with friends and talk over the workshop. It also introduced many to the delights of a Crowley cheese for Herb Warren brought one along with him and carried on a swap 'n trade affair satisfactory to all.



It was nice to see so many callers there for if they are interested in contras then their groups will soon be interested too. It seemed to be the consensus of opinion that Ralph should do this sort of workshop again on a semi-annual basis. Surely the cause of contra dancing took a big stride forward with this first one.

THE ROUNDUP

FOLK DANCE
INFORMATION

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CONTRA DANCE



IRISH HORNPIPE

1st, 3rd, 5th, etc. couples active
DON'T cross over.

Active couples balance
Active couples down the center
Active couples balance at the foot
Up the center and cast off
Cross right hands once around
 with opposite couple
Left hand back to place
Right and left four

Suggested music --- HARVEST HOME HORNPIPE



SQUARE DANCE

CHAIN 'EM LEFT AND RIGHT

(An original square by Ted Sannella)

Suggested music: - whatever you like

The first couple balance, and then you swing
Go down the center and split the ring
Separate, go round to home
Do si do when you meet your own
Right and left four with the opposite two
And you right and left home
That's what you do.

First gent chain your lady to the left
(first and fourth ladies chain halfway)
Take that new lady, chain her to the right
(after a full turn around, 1st gent sends
new partner into a ladies chain with 2nd
lady)

Allemande left your corners all
Everybody swing the one you just left
Promenade around the square
Take a walk with that lady fair

Repeat for second, third, and fourth couples
in turn and everybody should get their original partner back.





FOLK DANCE



SIEGE OF CARRICK --- Irish

Suggested music - Haste To The Wedding



- As danced by the Eire Society of Boston -

Formation: Sets of two couples facing each other in a circle around the hall. For the sake of clarity, we shall identify the couple facing CW as couple # 1 and the couple facing Ccw as couple # 2.

1. Join hands in a circle of four and move to the left with one "side step". Then go back to place with one "side step".

2. Join right hands across with elbows

close and arms forming a pyramid (two ladies join right hands with each other and the two men do likewise). Dance four "promenade steps" Cw. Then drop right hands, join left hands across in similar manner and dance four "promenade steps" Ccw back to place.

3.(a) (Telescope figure): Both couples move forward with two "promenade steps", couple # 1 going between couple # 2. Then both couples move backwards with two "promenade steps", couple # 2 going between couple # 1. Don't turn a round during this figure - keep facing the way you were when you started the dance.

(b) Now face partner and clap own hands twice. Then join right hands with partner and turn in place (Cw) with three "promenade steps"

4. (a) Repeat Figure 3a with couple # 2 moving forward between couples # 1 and couple # 1 backing between couple # 2.

(b) Face partner and clap own hands twice. Take "crossed-hand grasp" or "elbow grip" and turn partner with three "promenade steps" while rotating Ccw (as a unit) halfway around the other couple.

Face now couple and repeat the dance. Continue moving around the circle, dancing with each couple in turn, but remember to keep going in the same direction. You may either dance as couple # 1 throughout or as couple # 2, but you can't change from one to the other in the middle of the dance.

The Steps

Promenade step: Step forward with right foot(1), sweep left foot alongside right and step on it slightly in front of the right foot

(2), bring right foot up to left and shift weight onto it(3). In other words - step, step, together. The entire step is then repeated beginning with left foot, etc. When moving backwards, the footwork is the same but the word "backward" should be substituted for the word "forward" and the words "in front of" should be changed to read "in back of" in the above description.

Side Step: Each side step consists of one set of "sevens" and two sets of "threes" danced in either direction.

Side step to the right as follows:

"Sevens": Step on left foot behind right (1) step to right side on right foot(2), step on left foot behind right(3), step to right side on right(4), step on left foot behind right(5) step to right side on right(6), step on left foot behind right(7).

"Threes": Step on right foot behind left(1) step on left foot in place(in front of right) (2), step on right foot in place(behind left foot)(3). Repeat "threes" by bringing left foot around behind right and stepping on it(1) step on right in place(2), step on left in place(3).

Side step to the left is done in same manner on opposite foot(begin with step on right foot behind left).

The weight is carried primarily on the odd-numbered count. Therefore, left foot carries weight when moving right and vice versa.

The "grasps".

Right hand grasp: Man's palm upward, lady's

hand in man's with palm downward. Hands held at shoulder level with elbows bent.

Crossed-Hand grasp: Partner's right hand in right, left in left. Hands at shoulder level, elbows bent.

Elbow grasp: Partners clasp right hands (as in allemande) and with left hand take hold of partner's right elbow.

NOTES

The "promenade step" and the "side step" are the basis of all Irish country dances. Master them and you'll be able to do many dances from the Emerald Isle. Matter of fact, these descriptions are for the simplest versions of these steps. Several more complex variations are danced throughout Ireland. Actually, you'll probably find different versions danced in adjoining counties - that's how consistent the Irish are! About the only thing they'll agree on is that you should wait eight measures of music before starting any dance.

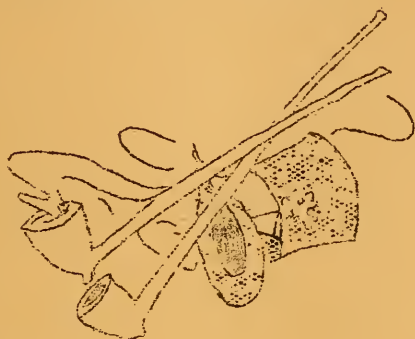
If you will look back in your files of NORTHERN JUNKET you'll find that in Vol. 2, No. 7 we gave you a different variation of the basic steps. Either is correct, depending on your source, or the part of Ireland you came from.

You'll find that the Siege of Carrick is a good dance and not nearly as complex as it looks on paper. The music, "Haste to the Wedding", is the only tune that should be used for it. You'll have to go some to find a dance and a tune that fit so well together.

Watch your posture in Irish dancing! Free hands should be kept at your sides in a natural manner and your body should be erect. Most

of the dancing is done from the ankles down and most of the enjoyment is expressed from the neck up. Your steps should be springy and danced on the ball of your foot - not on your heels.

Irish dances are so much fun to do that it's a shame that they're only dragged out once a year - on St Patrick's Day. What do you say we try 'em out more often?



FOLK SONG

THE MAID OF THE SWEET BROWN KNOWE - Irish



Come all ye lads and lasses and hear my
mournful tale,

Ye tender hearts that weep for love to
sigh you will not fail,

Tis all about a young man and my song
will tell you how

He lately came a-courting of the Maid
of the Sweet Brown Knowe.

Said he, "My pretty fair maid, could you
and I agree,

To join our hands in wedlock bands, and
married we will be;

We'll join our hands in wedlock bands, and
you'll have my plighted vow,

That I'll do my whole endeavors for the
Maid of the Sweet Brown Knowe."

Now this young and pretty fickle thing, she
knew not what to say,

Her eyes did shine like silver bright
and merrily did play;

Says she, "Young man, your love subdued, I
am not ready now,

And I'll spend another season at the foot
of the Sweet Brown Knowe."

"Oh," says he, "My pretty fair maid, now
why do you say so?

Look down in yonder valley where my
verdant crops do grow,

Look down in yonder valley at my horses
and my plough,

All at their daily labour for the Maid
of the Sweet Brown Knowe."

"If they're at their daily labour, kind sir,
it is not for me,

I've heard of your behavior, I have
kind sir," says she;

"There is an inn where you drop in, I've
heard the people say,

Where you rap and you call and you pay for
all, and go home at the dawn of day"

"If I rap and I call and I pay for all, my
money is all my own,
I've never spent aught o' your fortune, for
I hear that you've got none.
You thought you had my poor heart broke
in talking to me now.
But I'll leave you where I found you, at
the foot of the Sweet Brown Knowe."

REPORT FROM



THE CAPE

by Dick Anderson

Members of the CCSAFDA met at Lyceum Hall Yarmouthport, February 16th, for a Challenge Dance. The Challenge Dance being in the form of a program of dancing without the benefit of any "Walk-thru" as a challenge to the dancers who responded whole-heartedly. A brief "walk-thru" was given for any of the new dances and it was the feeling of the group that such a program should be offered more often.

Present classes being sponsored by the CCSADFA include a class for beginners on Tuesday nights at Lyceum Hall. An intermediate class every second and fourth Wednesdays and a post-intermediate class every first and third Wednesdays, both at Lyceum Hall. Another class for beginners at Falmouth Recreation Center every Thursday night.

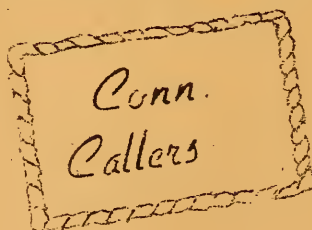
The Cape Cod Chamber of Commerce in connection with the Hyannis Board of Trade and the New Haven Railroad will sponsor a series

of three Clambakes and Square Dance events during the last three Fridays in June at the Hyannis Yacht Club.

Plans for the Summer Season on Cape Cod include the Annual Summer Festival at Hyannis sometime during July. The Lower Cape Festival at Eastham during August. A weekly out-door dance sponsored by the Yarmouth Board of Trade Dancing two nights a week at Popponessett Inn, plus any other events that may come up in the meantime.

Dick Anderson will spend the last weekend of each month for the next three months conducting a program of classes and dances in and around Richmond, Va. The program to close with an outdoor festival at Bryd Park sponsored by Thalheimer's in connection with a week-long celebration known as "Recreation & Park Week" sponsored by the Recreation Department of the City of Richmond.

Jay Schofield reports keen interest and good attendance at his regular dance, the first Saturday of each month at Eastham Town Hall sponsored by the Eastham Athletic Association.



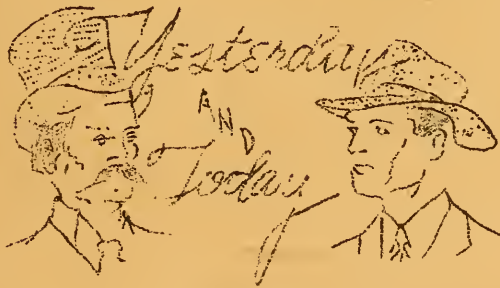
At the second meeting of the newly organized Connecticut Square Dance Callers and Teachers Association, Al Brundage of Stepny, Connecticut, was elected President. Other officers elected were: Winthrop Tilly, Storrs, Vice President; Richard Forscher, Greenwich, Treasurer; Gloria Hemmings, Hartford, Secretary; Ralph Sweet

Jr. New London, Member at Large.

The Association has thirty-two charter members with new members joining at each meeting. Meetings are held bi-monthly at 2:30 P.M. on Sunday. After the business meeting, refreshments are served and then there is DANCING FOR ALL. Each caller gets the opportunity to call his favorite dance or to try out new material for the approval or disapproval of the group. Square dance problems are discussed and lots of new ideas are given to the Callers. Members are allowed to bring guests to the meetings so that they may share in the fun. All Callers, both in the state and out, are cordially invited to attend any of our meetings.

At future meetings we plan to have Guest Callers from different parts of the country so that they can share with us dances and dancing style of their sections of the country.

(G.H.)



YOU'RE AN OLD TIMER IF YOU

REMEMBER

The delight of the entire family when Mom periodically bought a loaf of bakery bread---- How the schoolteacher boarded out with the various families in the school district----- When Mom started Sis's hope chest with a silver thimble----When barbershops catered to men only, and their reading material was confined

to well-thumbed issues of the Police Gazette--
 When no home was complete without beanbags for
 the kids-----When it was your job to trim the
 wicks, polish the chimneys and refill the kero-
 sene lamps-----Watching Sis rack a wishbone
 over the front door and really believing that
 the first single man to enter was sure to be
 her future husband----Watching Gramps wind his
 watch with a key, and admiring the gold tooth-
 pick on the other end of the chain---Burning
 holes into the heels of your shoes so those
 old-fashioned ice skates could be fastened on
 --When company for supper meant only the addi-
 tion of a leaf to the dining-room table----
 When oranges were seen only in Christmas stock
 ings----When Georgette crepe and China silk
 were tops in dress material----When gas sta-
 tions charged a small fee for putting air in
 your tires-----When Pa refused to drive his
 horse out of a side lane onto a main highway
 if a "horseless carriage" was in sight----When
 you had to use a wooden ruler to measure the
 gas in your tank----Walking down to the depot
 on a Saturday afternoon to watch the Fast Mail
 whiz through town-----Chasing a greased pig at
 the country fair----Perching on a bank of your
 favorite creek on hot summer days and slither-
 ing the mud up between your toes----The oh, so
 loud squeak of your new shoes the first time
 you wore them to church-----When the Ouija
 board was the party entertainment----How the
 stores throw in a tie and a pair of sox with
 each suit of clothes-----How Mom used a clove
 to deaden the pain of an aching tooth----When
 you could do any and all business in the town
 post office.



Murray Dale, who runs a chain of dance stu-
 dios, was introduced to Winston Churchill at a
 London party and asked if the distinguished
 statesman enjoyed dancing. "When I was a young
 man," the prime minister replied, "I was quite

a dashing dancer. It was a simple matter then for my brain to telegraph messages to my feet. Today, however, I'm afraid those same messages would go fourth-class mail and even if they arrived, they'd be marked 'postage due'!



Freeman Burr, formerly of Wayne, Maine, who knows more about the rock formation of Maine and what lies under the earth's crust than most of us who walk on it, now lives in Augusta but gets around a lot.

There's a highway sign in the area of his home that reads:

"Don't go 60 If You Want to Reach 61."



And an appreciative nod to the proprietor of the gravestone yard in Hallowell, Me., who posted this sign:

"Drive carefully
We can wait."

A lady realist of long experience with "North of Boston" winters puts the "bing" in this harbinger-of-spring business with this dire foreboding: "My grandmother always used to say she'd rather see the devil than to see a robin in March."

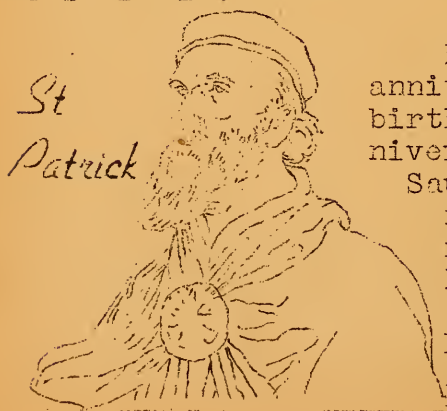


March 1st is St David's Day. St David being the patron of Wales, and it is traditional for Welshmen to wear leeks in their hats on his feast. This seemingly peculiar custom of adorning their headpieces with the onion-like vegetables stems from the fact that in his time armies were not uniformed and in a melee (infighting) it was difficult to tell friend from foe. St David sagely advised the Welshmen who were going into battle against the Saxons to place leeks in their hats to distinguish them from their enemies.



The legend of St David is filled with miracles from the time of his birth, about 454 which had been foretold to St Patrick by an angel 30 years before, to his death at the age of 147.

St David's legend is colorful. He is pictured in art with a dove upon his shoulder preaching from a hill which miraculously rose under him. The pagans once tried to poison him but St Scuthyrn crossed from Ireland in one night upon the back of a sea serpent to warn him. St David blessed the bread and ate it without harm. Wonderful are the stories told of St David.



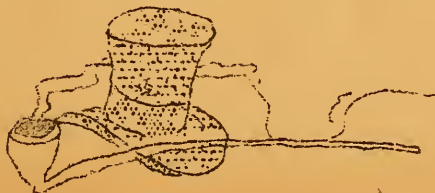
March 17th is not the anniversary of St Patrick's birth, but instead is the anniversary of his death at Saul, Downpatrick, Ireland, in 493. The young St Patrick was carried to Ireland by marauders and sold into slavery. While he tended his master's folks he learned the I-

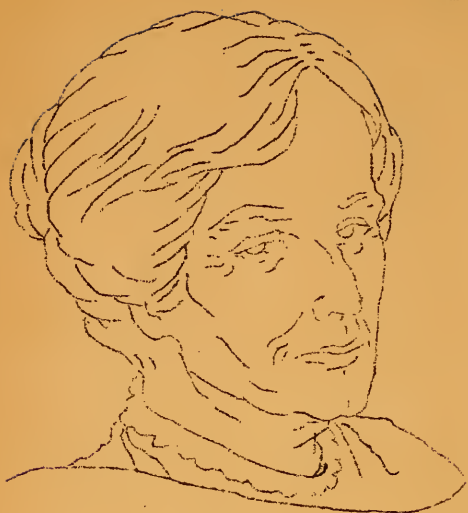
rish tongue and the details of Druidism from which he was to deliver the Irish people. He could not put Ireland from his mind after his escape, and in 433 returned, paid the price of his ransom, and kindled the Paschal fire on the hill of Slane, which even as his enemies, the Druids, predicted, will burn forever.

March 17th is celebrated in Boston, Mass. as Evacuation Day, the anniversary of one of the most joyous days in Boston's history.

On St Patrick's Day, in the historic year 1776 a hostile army, which had been quartered in Boston for six years, sailed away never to return. The sage Washington had won his first great victory of the Revolution, and won it without expending the blood of his soldiers. It cost toil, yes. Those cannon that the Red-coats found frowning down on them from Dorchester Heights on the morning of March 5, 1776 just six years after the Boston Massacre, had been dragged all the way from Ticonderoga on sledges. It may well be said that the heroes who fought so well at Bunker Hill the previous June fought again on Dorchester Heights, for they had taught Gen. Howe the folly and cost of attempting to dislodge Americans from fortified heights.

Nor was Washington unmindful of the fact that the evacuation came on the feast day of the Apostle of Ireland. "St Patrick" was the password of the American camp, and Gen. John Sullivan was the officer of the day.





DANCERS

ALSO

EAT!

We are indebted to Charlie Baldwin for the following recipe. Friend of his handed it to him and he sent it along to us. Comes from an issue of Woman's Day.

$\frac{1}{2}$ cup dexo	2 cups sifted flour(cake)
$2\frac{1}{2}$ tsps double ac-	1 tsp. salt
tion baking powder	$\frac{7}{8}$ cup milk(1 cup minus
1 $\frac{1}{3}$ cups sugar	2 tbsps.)
1 tsp. vanilla.	2 eggs,unbeaten

Measure dexo into bowl. Sift flour once measure; add baking powder,salt;sugar; sift onto dexo. Add vanilla to milk; add $\frac{2}{3}$ milk; blend; beat 1 minute. Add egg and remaining milk; beat $2\frac{1}{2}$ minutes. Pour $1\frac{3}{4}$ cups batter into greased and floured 8x8x2 inch pan. Stir few drops red vegetable coloring into batter in bowl. Put into second greased and floured 8x8x2 inch pan. Bake in 350 F,for 30 minutes When cool cut each layer in half. Arrange alternate colors to form "squares". Use butter frosting between layers,halves,sides and top Dot with sweet chocolate. We'll have to try it sometime,for the picture in the magazine looks "good enough to eat."

A friend writes from Detroit, Mich.: "Wonder if your family recipes are as good as ours which I'd be proud to meet face to face anywhere. My mother's molasses cookies, for instance, perfect with a glass of cold milk fresh from the earthen jug in the spring. And baked Indian pudding made in a 10 quart earthen nappy - or her steamed apple dumplings. Man, they were something! I don't believe anybody but my mother and grandmother ever had this recipe: steam 2 quarts of cored and quartered apples slowly in a 10 quart pan on top of the stove. Invert another pan over it to hold the steam. Then when the apples have popped open to whisper they're nearly done, drop cream of tartar biscuits on top and steam until you can run a toothpick right through everything. Place biscuits on a platter, pour hot, sweetened apple sauce over and sprinkle with nutmeg. Make a plain poor man's sauce of vinegar and sugar flavored with vanilla, spill plenty on and eat while warm. There's something that will stick to your ribs, feel good going down and give you something to remember til the next meal.

"And how about fried pies? Remember 'em? Golden brown cakes of doughnut dough, fried in the doughnut kettle, split and then filled with fried apple sauce plentifully besprinkled with cinnamon for a change."

Desist, kind friend, desist! We will not be drawn into that ageless Yankee argument as to whether your grandmother's fried pies are better than our grandmother's fried cakes or what is the difference between a doughnut you hole in one and that crumbly cruller grandma used to make. We'll only say that we're against all blind doughnuts, including Bismarks filled with jelly, because the best part of the doughnut is the little ball that filled the hole, after it's been fried a golden brown and dusted with

powdered sugar. Such cetestial balls are fit for angels to play marbles with, and can be had fresh from the kettle only in the caressing bosom of a country kitchen.

Being the time of year it is, here is the recipe for some fine

MAPLE SUGAR BISCUIT

2 cups pastry flour	3 tbsps lard
5 tsps. baking powder	$\frac{1}{2}$ lb maple sugar
$1\frac{1}{2}$ tsps. salt	1 cup milk

Sift flour, salt, and baking powder; work in lard, add sugar crushed in lumps, and stir in milk to a soft dough (which is not to be rolled out). Toss on floured board, pat into shape, cut into small rounds and bake 10 minutes on buttered baking sheet in hot oven - 450 - Eat while hot.

Mr E.L. Durkee of Bethlehem, Pa. writes asking if we've ever eaten vinegar pie? No, never. Only know of it by hearsay. Some folks say they like it, others say differently and far more vehemently!





THE TOWN CRIER

BORN: February 4th to Mr & Mrs Daniel Enegues of Peterboro, N.H. a daughter, Katherine Ann. *****

DIED: March 4 Mrs Ellen Larson of Yarmouth, Me.

The first of a new series of square dances was held on Saturday, January 17 in the parish house of the First Unitarian Church, Centre and Eliot Streets, Jamaica Plain, Mass. The dances will be held on the second and fourth Saturday nights, February through May (exception--third Saturday only in April, to avoid a conflict with the New England Folk Festival. Caller is Louise Winston; time 8-11 P.M. admission, 50 ¢. Contact Dudley Briggs concerning the new dance club forming in Burlington, Mass. ***** The Westchester Square Dance Association will hold their Annual Square Dance Festival on Saturday, April 18, in the County Center, White Plains, New York. ***** The National Capital Area Square Dance Leaders Association, which will shortly be completing its second successful year of service to the greater Washington, D.C. area, has at present 70 caller-leader members from Washington, and 18 from Nearby Virginia and Maryland cities and communities. Including non-calling wives and husbands, membership at present is 130. Leaders of both square and round dancing are eligible for membership. ***** The Albany, N.Y. Folk Dancers hold open house from 8 to 10 P.M. on the first Wednesday of each month. Visitors are given the opportunity of dancing with and receiving help from the members of the Albany Folk Dancers. Meetings

are held in the Cathsdral of All Saints Guild Hall directly behind the State Education Building in Albany.*****

From Subscriber Ann Shook,Florida,comes word that Sammy Spring,formerly of Otis,Mass. and now living in St Petersburg,Florida,is playing and calling for square dances around St Pete.*

Joe Blundon,USN,Lt.Jg.is now stationed in Boston,after several months in the Mediteranean on the USS Leyte. Says he called for square dancing at the American Consulate in Istanbul, Turkey,during the ship's call at that port.***

Recent letters from Robert Aylward,American Embassy,Burma,indicate that he is having a fine time instructing the Burmese in New England types squares and contras and that they approve and are "eating it up". His wife complains that the only things growing in her garden right now are orchids and camellias!!!!!!

Richard Sanders,Wytheville,Virginia,former Harvard College Student has been spending two weeks recently visiting in Boston. Stricken three years ago with a severe case of polio he has now so far recovered that he is able to square and contra dance once more. Believes both forms of the dance will be a big aid to eventual complete return to health.*****

Too bad that every square dancer in the United States couldn't have seen the cover on the Boston Sunday Post magazine section a few weeks ago. It was drawn by their staff artist Emil Kessler who,incidentally is a fine square dance fiddler of many years experience. Emil has contributed many covers for NORTHERN JUNKET.*****

Our sympathies are extended to Miss Connie Lindsay,well known Boston folk and square dancer,now confined to a Massachusetts sanatorium Ralph Page will lead a New England style contra and square dance institute March 20-21 for the Recreation Department of Dayton,Ohio. He will also be one of the teachers at a workshop in Bridgewater,Mass. March 15th. This workshop

is being sponsored by Howard Hogue and promises to be well worth attending.*****
 The Syracuse University(N.Y.)Outing Club is sponsoring its Fifth Annual Folk Festival on Saturday evening March 14th in Sims Hall on the campus. This festival is growing amazingly every year. Program includes folk songs and dances performed by groups from all over Central New York State. Foreign foods,decorations and costumes help to make it a gala affair.***
 The New Jersey Square Dance Callers & Teachers Association announce plans for a festival on April 26th at Elks Auditorium,Elizabeth, New Jersey,afternoon and evening in a good clean ballroom,lots of space,conveniently located.**
 Charley Baldwin,editor of the New England Caller is on a short trip to Washington and Maryland,meeting former camp friends and calling a few dances "to keep in practice".
 Had an interesting visit with Brian Fleming Williams of London,England,while at Folk Dance House in New York. He and his wife play for folk and square dancing in London. Later he visited a real country-style Saturday night dance in Dublin,N.H. and took color movies of the action on the floor.*****
 Write to J.L.Hammett Company,304 Main St. Cambridge,Mass. for their latest catalog "Home Craft Catalog." The most complete in years.***
 Tune in your favorite Canadian radio station at 7:30 every Monday night for a grand program of folk songs. Broadcast over the Trans-Canada Network it is known as "Songs Chez Nous". Best such program we've heard in years.*****
 Send \$1.50 to Mr Vermonter,136 Church St. Burlington,Vt. for a copy of "Vermont Maple Recipes". 100 such,old and new. Worth it,too.*****
 Also,write to "Harringtons" Richmond,Vt. for a copy of their catalog of home products. If you like home smoked ham and home made sausage you can't go wrong ordering from them.*****
 Maine Folk Dance Camp dates are June 13-19 for

the first session; June 20-26 for the second. Mary Ann and Michael Herman, folk dance leader Ralph Page, squares and contras. Other leaders will be announced later.*****
 Do you like a "Heluva Good Cheese"? Then there are two places you can get it. It tastes the way cheese used to taste because both concerns make it the same way and cure it the same way that they did when first they began making fine cheese way back one hundred years ago. The Cheese Joint, Sodus, New York, will reliver a 5 lb wedge, postpaid for \$4.35. Crowley Cheese Factory, Healdsville, Vt. will do the same. Stipulate whether you want mild, medium, or sharp. Beside these two wonderful varieties all other American cheeses will taste like so much cardboard. Wisconsin and Tillamook please note!!! Plans are being made by the Blair County Round & Square Dance Ass'n of Altoona, Pa. for their coming festival June 14th to be held at Bland Park, halfway between Altoona and Tyrone, Pa. on State Route # 220.*****
 Announcements have been received of the festival sponsored by the Square and Folk Dance Leaders of the Delaware Valley with no date given for the event.*****

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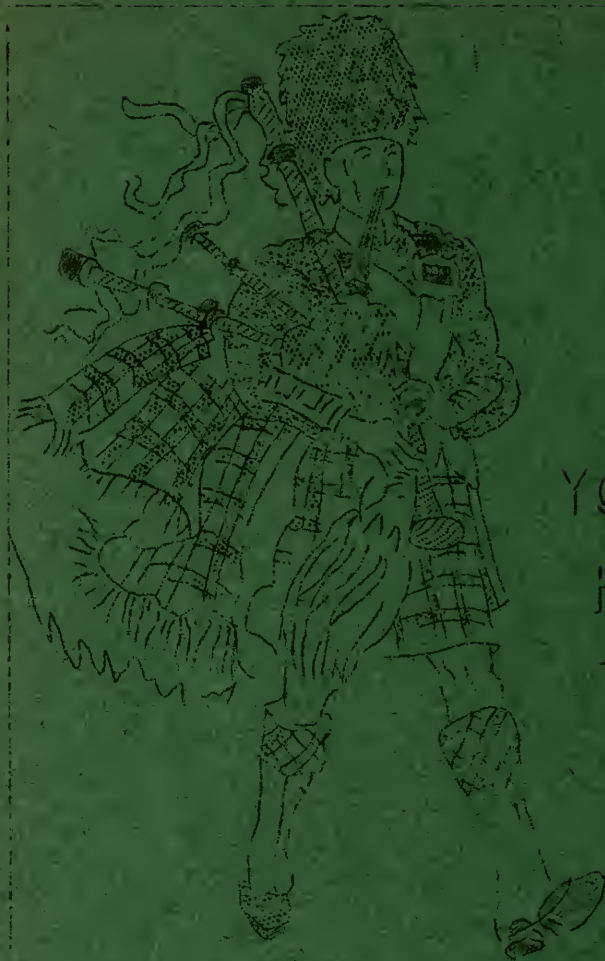
THANKS

TO ALL

who

contributed in any way toward the success of my 10th Anniversary Dance held at the YWCA, Boston, Mass. Tuesday, February 3, 1953. My personal thanks to the originator of the idea and to the committee who carried out the idea. Especially do I wish to thank every one of the hundreds of dancers who attended - for the kind words spoken - to the dozens of far away friends who wrote, wired, or phoned - you are wonderful. And a very special word of thanks to every one of the people who have danced with us at the YWCA during the past 10 years - it has been a pleasure to call for you and I hope to do so many more years. To Mary Gillette, Health Education Director and to Beth McCullough, pianist all of the 10 years - you are the finest folks I ever worked for or with. Square dancers are nice people and you New England dancers are the best of all. With gratitude and a deep feeling of humility, thanks again; I love you all

Ralph Page



YOU'LL
HEAR
THEM
AT
THE

9TH ANNUAL NEW ENG
LAND FOLK FESTIVAL IN
WORCESTER

APRIL 24 & 25